DOORWAY, BARBER SURGEONS' HALL.

"called in the wall neare Cripplegate," a cell anciently belonging to the abbot of Garandon. From the monks here, and a well belonging to them, the street took its name. This hermitage was purchased from King Edward VI. by William Lambe, who dying in 1577, gave it with other property, to the clothworkers, "to the intent they shall hire a minister to say divine service there." Mr. White read a brief paper on the history of the foundation, dating from Henry I., in the course of which he pointed out that the old building being decayed, it was pulled down in 1825, and a new chapel erected from the design of Mr. Angell. The crypt of the old building was left, and although interfered with by modern brickwork, is eminently deserving of a visit.* In the centre of this crypt is probably the well: the sound, on striking the ground, justifies the belief. Over it is a column, and on each side of the crypt, and in each angle, except at the north-west, is an attached column: from all these the ribs of the vaulting spring, and thus form four compartments. The columns are very short, the capitals peculiar in shape: the groining is semicircular, and is ornamented with a bold zigzag: the date of the crypt may be the beginning of the twelfth century. Mr. White first pointing out the importance which attached to Wells in London before the city was otherwise supplied with water, made a suggestion which is, at all events, very ingenious. Stow, he said, tells us the postern of Cripplegate was so called, long before the Conquest, of cripples begging there; but it occurred to him that the name might have been given from this being near to the *Crypt Well*, in which case there would be good reason to believe that the structure is of an older date than the Norman conquest.; and he thought his view was strengthened by the fact, that the Anglo-Saxon w so much resembled p that it might be taken for that letter. We may mention that this gate was anciently called *Porta Contractorum*; still this would not be conclusive against the theory.

The next place visited was the Church of St. Giles, by the gate in question, which was founded as early as 1090 by Alfune, the colleague of Rahere, who built the church of St. Bartholomew the Great, in Smithfield. It was burnt and restored in 1545, and now presents but a sad jumble of ancient and modern work. It has been recently "beautified" without much advantage beyond cleanliness. Here lie buried famous Fox, John Speed, and John Milton. In the register this is the entry against the name of the first, "John ffox, householder, preachar," April 20, 1587. And against Milton's name appears the word "consumpcon."† Here, too, a memorable man was married, August 22nd, 1620; the register book thus records it:—"Oliver Cromwell and Elizabeth Bourchier." Carpenters' Hall, one of the few ancient buildings in the City that escaped the Great Fire of 1666,—it did so narrowly,—was the last stopping place in the day's tour. It has been already so fully described in our pages, together with the curious and interesting wall paintings discovered there in 1845, that we need say nothing now about it.‡ The company's books and charters, of which, too, we have spoken,§ are very curious. There is distinct notice of a guild of carpentry in 1421, but the earliest entry in the company's books is dated 1436, and commences thus:—"Jhū and hes moder der haue mercy on Crofton the carpen(ter) he sylle son this boke to all ye companye." We must not stay longer, however, amongst the old things of the City, and we can end with nothing better than the motto of the guild:—

Honour God.

TO THE LADIES OF ENGLAND AND THOSE UNLEARNED IN ARCHITECTURE.—We propose to commence, in an early number of THE BUILDER, and to continue until completed, a popular sketch of the history of architecture from the earliest times to the present day, in the shape of a series of Letters to a Lady, giving the characteristics and dates of the various styles, with occasional illustrations, references to existing examples, and brief notices of eminent architects structure-raisers. Our object will be to make these letters interesting as well as instructive, and to give a stock of useful knowledge in a pleasant form to some who would be otherwise deterred from acquiring it.

ARCHITECTURUS TO HIS SON.

THE LAMPS OF LEARNING AND TEACHING.

IN the questions of art, delineation, science, and building, we have overtaken the entire realm of our professional knowledge. The master of building,—first as artist, secondly as draughtsman, thirdly as mechanical constructor, and fourthly as practical supervisor,—this is the man of business designated an architect. Were he no more than this mere man of business, I should have no more to examine concerning him, except the last and universal question of housekeeping,—no other lamp to search out for your journey, my son, except the last lamp of making a living; but inasmuch as there is comprehended in this realm of his a certain province which among its fellows is distinct from all—subtle, refined, poetical, while its associates are but as arithmetic and tool-handling—we take him into a sanctuary where he must put off these his slippers at the door—a chamber where even Science and Philosophy do not come,—where Galileo and Newton, Bacon and Watt, may not enter at all; but where poor poets and painters and musicians and such like sit, in what grosser men deem to be visionary enthusiasm and self-denial, as the administrators of Heaven's own beautiful in the world of men. He is in the sanctuary of ART, and there shine upon him new lamps.

The architect has now to look to two questions more: first, if he is to be a worthy artist,

* Malcolm, in *Londinium Redivivum*, says, erroneously, that no portion of the old building remains.

† Godwin's "London Churches," vol. i.
‡ See vol. iv. p. 67.
§ See vol. vii. p. 121.

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